Laurence Olivier's

Presentation of

Henry V

by William Shakespeare

IN TECHNICOLOR

by

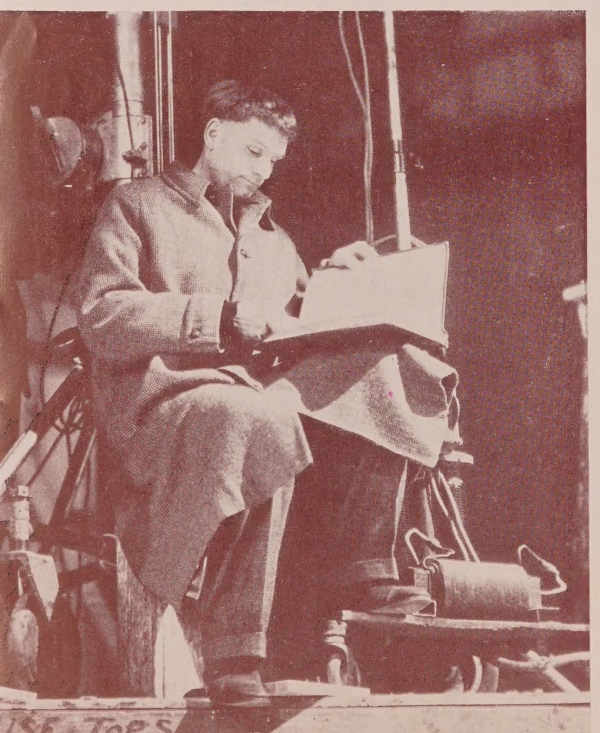
Laurence Olivier

The Filming of

THIS production of "Henry V" is, perhaps, the first serious attempt to make a truly Shakespearean film. Shakespeare, in a way, "wrote for the films." It has been suggested that if the movies had existed in 1599 he would have been the greatest film director of his day. However this may be, his splitting up of the action into a multitude of small scenes is almost an anticipation of film technique, and more than one of his plays seems to chafe against the cramping restrictions of the stage.

"Can this cockpit hold the vasty fields of France?" asks Chorus in the Prologue of "Henry V." From the very beginning the play suggests a film. The speed of it is there: "With winged heels, like English Mercuries;" the rapid change of scene: "And thence to France shall we convey you safe, and bring you back, charming the narrow seas." "Henry V" is also a play appropriate to the present time, for it tells of the unconquerable spirit of a people, describes the feeling of unity which draws all together in the hour of danger.

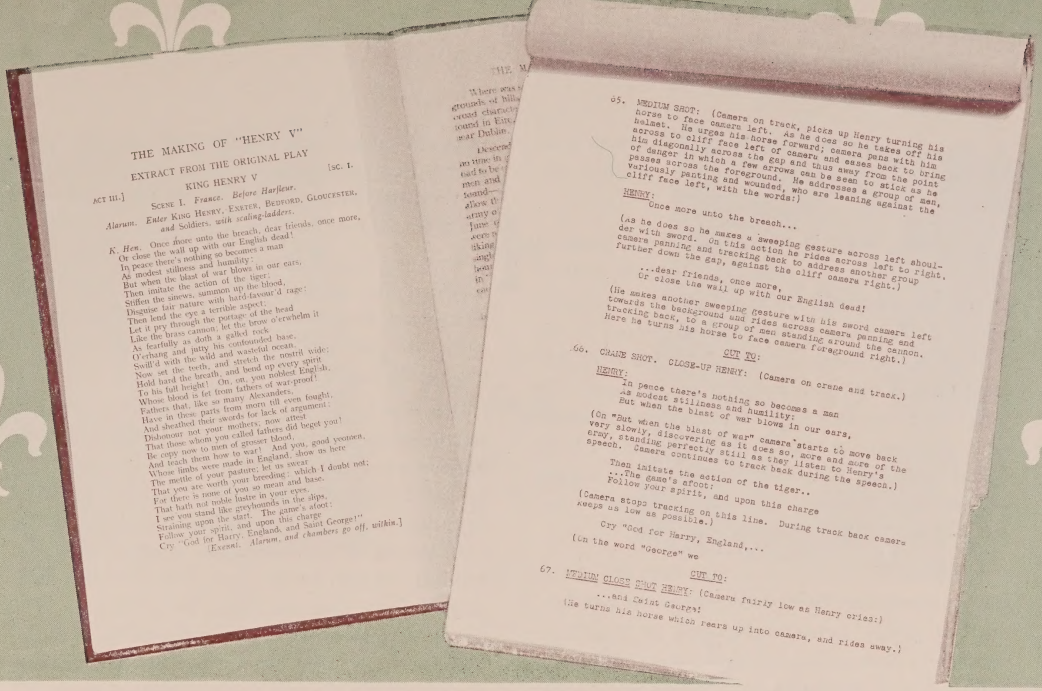
His threefold duties of producer, director and title-role star leave Laurence Olivier with little time for personal sartorial concern.



For these reasons, and others, the play was chosen for filming, but there were many difficult things to be done and a hundred awkward problems to be solved —so many problems, in fact, that had it not been for the continual encouragement of J. Arthur Rank who controlled the purse-strings, and the unbounded enthusiasm of Filippo Del Giudice, managing director of Two Cities Films, our plans might never have come to fruition.

First, there was the question of the script. How many alterations and cuts ought we to make? In its long and checkered career, the play has often been cut and altered alarmingly. In the Restoration period it was mutilated almost out of recognition. Kemble cut the text to tatters and Fielding wrote scornfully: "Shakespeare is already good enough for people of taste, but he must be altered to the palates of those who have none." Remembering this, we made only a few minute alterations in the text and the cuts are even less than those invariably made in a stage production.

The settings were a still greater problem. When the film was first discussed, we decided that the treatment



THE MAKING OF "HENRY V"

EXTRACT FROM THE ORIGINAL PLAY

KING HENRY V

ACT III.] Scene I. France. Before Harfleur. [Sc. I.

Alarum. Enter King Henry, Exeter, Bedford, Gloucester, *and* Soldiers, *with scaling-ladders.*

K. Hen. Once more unto the breach, dear friends, once more,
Or close the wall up with our English dead!
In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,
Then imitate the action of the tiger;
Stiffen the sinews, summon up the blood,
Disguise fair nature with hard-favour'd rage:
Then lend the eye a terrible aspect;
Let it pry through the portage of the head
Like the brass cannon; let the brow o'erwhelm it
As fearfully as doth a galled rock
O'erhang and jutty his confounded base,
Swill'd with the wild and wasteful ocean.
Now set the teeth, and stretch the nostril wide;
Hold hard the breath, and bend up every spirit
To his full height! On, on, you noblest English.
Whose blood is fet from fathers of war-proof!
Fathers that, like so many Alexanders,
Have in these parts from morn till even fought,
And sheathed their swords for lack of argument:
Dishonour not your mothers; now attest
That those whom you called fathers did beget you!
Be copy now to men of grosser blood,
And teach them how to war! And you, good yeomen,
Whose limbs were made in England, show us here
The mettle of your pasture; let us swear
That you are worth your breeding; which I doubt not;
For there is none of you so mean and base,
That hath not noble lustre in your eyes.
I see you stand like greyhounds in the slips,
Straining upon the start. The game's afoot:
Follow your spirit, and upon this charge
Cry "God for Harry, England, and Saint George!"

[*Exeunt. Alarum, and chambers go off, within.*]

95. MEDIUM SHOT: (Camera on track, picks up Henry turning his horse to face camera left. As he does so he takes off his helmet. He urges his horse forward: camera pans with him across to cliff face left of camera and eases back to bring his diagonally across the gap and thus away from the point of danger in which a few arrows can be seen to stick as he passes across the foreground. He addresses a group of men, variously panting and wounded, who are leaning against the cliff face left, with the words:)

HENRY: Once more unto the breach...

(As he does so he makes a sweeping gesture across left shoulder with sword. On this action he rides across left to right, camera panning and tracking back to address another group further down the gap, against the cliff camera right.)

...dear friends, once more,
Or close the wall up with our English dead!

(He makes another sweeping gesture with his sword camera left towards the background and rides across camera panning and tracking back, to a group of men standing around the cannon. Here he turns his horse to face camera foreground right.)

CUT TO:

96. CRANE SHOT. CLOSE-UP HENRY: (Camera on crane and track.)

HENRY: In peace there's nothing so becomes a man
As modest stillness and humility:
But when the blast of war blows in our ears,

(On "But when the blast of war" camera starts to move back very slowly, discovering as it does so, more and more of the army, standing perfectly still as they listen to Henry's speech. Camera continues to track back during the speech.)

Then imitate the action of the tiger...
...The game's afoot:
Follow your spirit, and upon this charge

(Camera stops tracking on this line. During track back camera keeps as low as possible.)

Cry "God for Harry, England,...

(On the word "George" we

97. MEDIUM CLOSE SHOT HENRY: CUT TO:

HENRY: (Camera fairly low as Henry cries:)

...and Saint George!

(He turns his horse which rears up into camera, and rides away.)

An episode from the play becomes a page in the shooting script of the film.

HENRY V

would have to be new, yet in keeping with the period. The middle part of the film especially must have the feeling of the fourteenth century, but we could only achieve this aim if the settings and the general composition of the shots caught the spirit of fourteenth century paintings. How was this to be done? Paintings of the period flatten out the perspective, but we did not know how far film production could go in this direction.

Further unknown factors were the peculiar conditions of colour and lighting. Artists of Henry V's day drew attention to certain parts of their pictures by using strong colours and shapes; and so, in translating this technique to the screen, a correct balance had to be struck between the colours and forms of the costumes and those of the background. When it was necessary to emphasize some character standing in a certain spot, this could only be done by a very careful choice of colours. Because the film was planned as a "painter's eye-view" of moving events, we decided to use only painted cut-outs for the background and not solid-built models.

This, of course, does not apply to the beginning of the film where a view of London is shown in the year 1600. For this we used an elaborate model based on Visscher's map view of London in the early seventeenth century. The model took three or four months to build in the Pattern Shop at Denham, was housed in two large tents, and then grouped piece by piece round the big tank at the studios.

While on the subject of models, we felt we achieved a minor triumph in dealing with the model shot of the invading English fleet. The technicolour camera, unlike the black and white film camera, has no variable speeds and, therefore, we were denied the normal means of getting the effect of perfect natural movement in the model ships. We could perform no camera tricks, but with considerable ingenuity eventually succeeded in getting the ships to move at the correct roll and speed for the technicolour camera.

As to lighting, paintings of the fourteenth century have very little shadow and in some cases none at all. Would this style of art lend itself to the screen? A test set was built almost wholly in the style of a painting

of the period, and results showed that certain compromises had to be made before we went into production.

The climax of the film centers round the Battle of Agincourt. Where were the battle scenes to be shot? In war-time there was no place suitable in England, but we found an admirable spot in Ireland in the Powerscourt demeane, and the Government of Eire came forward with generous offers of assistance. We were able to organise a large but peaceful expeditionary force, swelled by five hundred Irishmen from the Local Labour Exchange who played the parts of foot soldiers and bowmen. They were all genuine soldiers, being members of the Eirean Home Guard.

A large camp was pitched on the estate, and run on strict military lines. Here, under canvas, we had hundreds of players, technical personnel, an armoury, a wardrobe, a mess, workshops and so on. Finally, John White, an Irish veterinary surgeon, found us 180 horsemen and horses needed for the French cavalry. These men, who came straight from the farms after the Spring sowing, were splendid riders, and it was a stirring sight to see them charging into battle in full armour over the green fields of Ireland.

The advantages of filming in Ireland was even more apparent when certain exterior shots had to be taken in England; for valuable time was lost by waiting for aircraft to pass overhead, and also for the wind to disperse the vapour-trails.

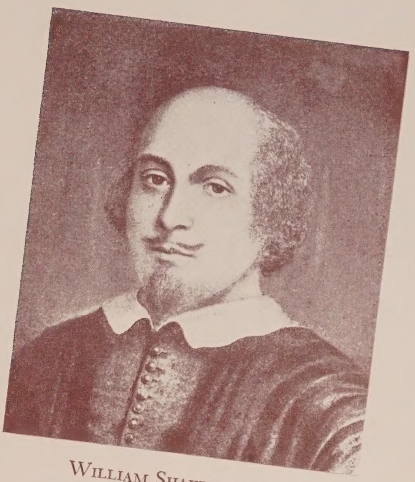
How were we to discover the correct family arms and accoutrements for our knights and soldiers? Roger Furse, our costume designer, was lucky enough to pick up an old book with a list of all who had fought at Agincourt, after which it was comparatively easy to work the matter out. Furse also designed about one hundred costumes for the thirty odd principals, many of which were made in Dublin by art students. The horses which took part in the battle had to be caparisoned, and this called for expert knowledge. The saddles were made of wood, on the pattern of Henry V's own saddle.

(*Continued on last page*)

This is not a medieval war criminal getting his just reward but a French Knight being lowered astride his horse. His armour, the costumes of his aides and the crude derrick are all accurate reproductions of the clothes and equipment used in the time of King Henry V.

THE GLOBE THEATRE

Stage History of HENRY V



WILLIAM SHAKESPEARE

PERHAPS it is the opportunity to bring elaborate pageantry into the theatre; more likely, the role of King Henry is one which appeals to every Shakespearean actor who has the voice and the stature to attempt it; but whatever the reason, the fact remains that "Henry V" has been presented to theatregoers on an average of once every ten years ever since its first presentation, way back in 1599.

In all probability, the noted Richard Burbage enacted the first "Henry." All that is known of the initial performance is that it took place, not at the famous Globe Theatre but at a much smaller one, The Curtain. When "Henry V" was ready for presentation The Globe was being moved to a new site.

The play at once caught Elizabethan fancy and was frequently presented at the Globe Theatre in the years immediately following its first performance. In the middle of the 18th century the Irish actor, Dennis Delane, played "Henry" at Covent Garden. He is said to have had a "good voice and presence" but, in the words of a contemporary biographer, "his attachment to the bottle prevented him from arising to any degree of excellence."

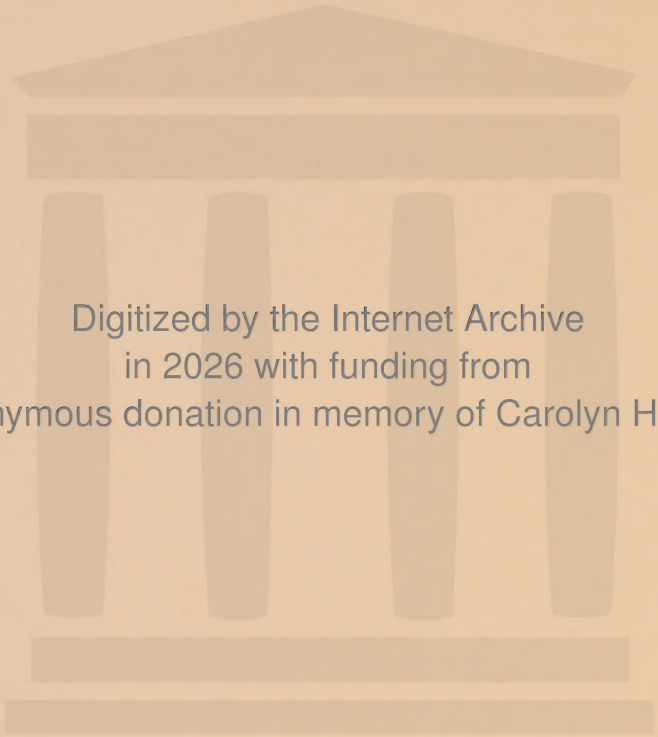
Just over two hundred years ago Spranger Barry, a celebrated Romeo, had the title role in a presentation of "Henry V." The "Chorus" in this production was the famed David Garrick.

John Phillip Kemble revived the play in 1789. It met with great success. In the opinion of Boaden, the best critic of that day, not even Kemble's celebrated "Coriolanus" exceeded his "royal Hal." The play became a favorite of Kemble's and he often repeated it.

In 1830 the great tragedian, Edmund Keene, attempted to enact King Henry as the last of his many Shakespearean roles. But he was too ill and too worn out to do it justice. His voice was inaudible throughout and at the end of the play he was forced to apologize to the audience.

A number of other well-known Shakespearean actors essayed the role during the 19th century. Then two of the best presentations of the play appeared simultaneously in the year 1900. Richard Mansfield, in the United States and Frank Benson in England had the title roles.

Within the last thirty years there have been eight productions of the play in English speaking countries alone. The last, at London's famed Old Vic Theatre, featured Laurence Olivier in the same role he enacts in the film adaptation of the play.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G. C. F. presents

Laurence Olivier's

HENRY V

By William Shakespeare

IN TECHNICOLOR

The Cast of Characters

Laurence Olivier	*King Henry V*
Robert Newton	*Ancient Pistol*
Renee Asherson	*Princess Katherine*
Leslie Banks	*Chorus*
Leo Genn	*Constable of France*
Ralph Truman	*Montjoy, a French Herald*
Harcourt Williams	*King Charles VI of France*
Ivy St. Helier	*Alice, Lady-in-Waiting*
Ernest Thesiger	*French Ambassador*
Max Adrian	*The Dauphin*
Francis Lister	*Duke of Orleans*
Valentine Dyall	*Duke of Burgundy*
Russell Thondike	*Duke of Bou.bon*
Michael Shepley	*Gower*
Morland Graham	*Sir Thomas Erpingham*
Brian Nissen	*Court*
Gerald Case	*Earl of Westmoreland*
Janet Burnell	*Queen Isabel of France*
George Cole	*Boy*
Vernon Greeves	*English Herald*
Felix Aylmer	*Archbishop of Canterbury*
Nicholas Hannen	*Duke of Exeter*
Robert Helpman	*Bishop of Ely*
Freda Jackson	*Mistress Quickly*
Jimmy Hanley	*Williams*
John Laurie	*Jamy*
Niall MacGinnis	*MacMorris*
George Robey	*Sir John Falstaff*
Roy Emerton	*Lieutenant Bardolph*
Griffith Jones	*Earl of Salisbury*
Arthur Hambling	*Bates*
Frederick Cooper	*Corporal Nym*
Michael Warre	*Duke of Gloucester*
Frank Tickle	*Governor of Harfleur*
Jonathan Field	*French Messenger*
Ernest Hare	*A Priest*

PAUL SHERIFF	*The Art Director*
Carmen Dillon	*Assistant Art Director*
ROGER FURSE	*The Costume Designer*
Margaret Furse	*Assistant Costume Designer*
DALLAS BOWER	*The Associate Producer*
Alan Dent	*The Text Editor*
ROBERT KRASKER	*The Director of Photography*
JACK HILDYARD	*Operating Cameraman*
John Denins & Desmond Drew	*Sound Recordists*
Phil Samuels	*Production Supervisor for L. O. Productions*
Wilfred Newton	*Photographer of Still Pictures*
Music by	WILLIAM WALTON
Conducted by	MUIR MATHESON
Played by	THE LONDON SYMPHONY ORCHESTRA

Produced and Directed by LAURENCE OLIVIER

A Two-Cities Film

RELEASED THRU UNITED ARTISTS

The Story of
HENRY V

Of all the rogues and scoundrels who tried the patience of 14th century London, none could lay claim to greater infamy than the young Prince of Wales, son and heir apparent to strong and mighty Henry IV. The Prince fought well for his father's cause on the field of battle but showed a pitiful lack of the statesmanship required of a potential king. Bored by matters of state, the royal playboy much preferred the company of such masters of debauchery and self-indulgence as that swashbuckling, lovable wastrel, Falstaff.

Even as Henry IV lay on his death-bed he mocked his son's ability to rule the country: "Pluck down my officers, break my decrees; for now a time has come to mock at form; Harry the Fifth is crowned! Up vanity! Down, royal state! All you sage counsellors, hence! And to the English court assemble now, from every region, apes of idleness!"

But the playboy prince did not fulfill his father's predictions. Upon ascending the throne he acquires dignity and resolution, rejects his old cronies, even banishes Falstaff from the court. He keeps his father's counselors and respects their wisdom.

When his ministers advise him that certain lands in France rightfully belong under the English domain, Henry V sends the claim to Charles VI, King of France. The reply, delivered by the French ambassador, is from the Dauphin of France denying Henry's claim. The ambassador presents Henry with a gift from the Dauphin—tennis balls—in mockery of Henry's playboy past.

Preparations for war follow fast. The English forces are assembled at Southampton. Thirty thousand men and hundreds of horses, loaded on fifteen hundred ships set sail for the French coast.

Advised of England's moves, the French court is thrown into turmoil. Hasty preparations are made to meet the attack. Only the Dauphin is contemptuous of the threat. "My good liege," he tells the king, "England is so idly kinged, her scepter so fantastically borne by a vain, giddy, shallow, humorous youth, that fears attend her not."

At this point the Duke of Exeter, Henry's emissary, enters the court and demands, in his king's name, that the claim for territory be satisfied.

The French king, none too anxious for war, attempts to appease the English by offering Henry some minor dukedoms and the hand of his daughter, Katherine. Henry's answer is in the form of rapid action. He moves his troops toward the town of Harfluer and lays siege to it. Several assaults are repulsed with heavy losses to the English. Henry halts operations, regroups his forces. Then, mounting his horse, calls to his men: "Once more unto the breach, dear friends, once more; or close the wall up with our English dead. In peace, there's nothing so becomes a man as modest stillness and humility. But when the blast of war blows in our ears, then imitate the action of the tiger. . . . The game's afoot! Follow your spirit! And upon this charge, cry—God for Harry! England! and Saint George!"

The Governor of Harfluer, lacking the men and arms to continue the battle is compelled to surrender the fortress.

His army thinned in battle and weakened by sickness, Henry decides to retire for the winter to Calais, then an English possession. But the French are quick to take advantage of his weak position and at Agincourt, enroute to Calais, Henry finds his path blocked by a French army which outnumbers his, five to one. There is no retreat. He is forced to commit his army to battle.

At the first light of dawn the opposing camps spring into activity. The French Knights, so heavily armored that they have to be mounted on their horses by means of ropes and pulleys, deploy for the fray and charge their foe. Henry leaps to the saddle and calls to his men: "If we are marked to die, we are enow to do our country loss; and if we live, the fewer men, the greater share of honor."

A hail of arrow meets the first line of the French attack and throws it in confusion. The retreating knights crash into those still advancing. Many are unhorsed and, because of their heavy armor, cannot remount. The English soldiers push their initial advantage and soon rout the French. The Dauphin, who had been most confident, flees ignominiously and the Constable of France is vanquished by King Henry in single combat.

Moving on to the French palace, Henry is acknowledged by King Charles as the ruler of his domain. Then he turns his attention to the beautiful Princess Katherine and attempts to declare his love for her. First he apologizes for his lack of glibness: "If I could win a lady at leap-frog, or by vaulting into my saddle with my armor on my back, under the correction of bragging, be it spoken, I should quickly leap into a wife."

His words fall on uncomprehending ears. The princess doesn't understand English and he speaks little French. The princess' attendant, with little English at her command, has to act as interpreter.

Despite this additional handicap the king continues his suit for the princess' hand: "whilst thou livest, dear Kate, take a fellow of plain and uncoined constancy; for he perforce must do the right, because he hath not the gift to woo in other places; for these fellows of infinite tongue, that can rhyme themselves into ladies' favors, they do always reason themselves out again. What! A speaker is but a prater; a rhyme is but a ballad. A good leg will fall; a straight back will stoop; a black beard will turn white; a curled pate will grow bald; a fair face will wither; a full eye will wax hollow; but a good heart, Kate, is the sun and the moon, for it shines bright, and never changes, but keeps his course true."

Katherine doesn't understand many of the words but the meaning is unmistakable. Her inclination is to yield to Henry's plea but the fact that he is an enemy of her country deters her. They then agree to leave it up to her father. King Charles, it develops, is only too happy to give his daughter to Henry. Their subsequent marriage cements the union of the two countries.

The Story of

LAURENCE OLIVIER

IN the early days of his theatrical career there seemed to be an international conspiracy against Laurence Olivier. No matter what the country, no matter whether the medium was legitimate stage or motion pictures, no matter how small and unimportant his role might be, the very name of Olivier in the cast was enough, it seemed, to doom the production to failure.

The jinx began when Olivier, completing his apprenticeship with a troupe of itinerant players who brought "the theatre" to the crossroad towns of England, marched into London to show the sophisticates that actors from the provinces were not without talent. The first play he appeared in was a flop. And so was the second. And the third. And more.

Olivier sought respite in America. He appeared in two films. Each was distinguished only by its mediocrity. He returned to London and there got word of the break he was waiting for—the opportunity to play in "Queen Christina" with Greta Garbo. Back to Hollywood came the hopeful thespian, but only to learn that his part had already been assigned to another actor. Somehow he managed to return to London, his confidence mauled but not shattered.

The spark of hope was none too bright in Olivier's breast when he stepped before the cameras to make "Fire Over England" for Alexander Korda. But the film won him international recognition. It also won him his wife, Vivien Leigh, who appeared with him in the picture.

"Fire Over England" killed Olivier's jinx and buried it deep. From that time on his plays were successful and so were his pictures. On the London stage he played the lead in "Private Lives," "The Rats of Norway," "Biography," "Queen of Scots," "No Time For Comedy" and "Romeo and Juliet." He appeared on Broadway in the latter two plays. He went to Denmark and presented "Hamlet" in its native setting. He came to Hollywood and made "Rebecca," "Wuthering Heights," "Pride and Prejudice," "That Hamilton Woman." Then, with England facing its darkest war days, Olivier determined to return to his native land. Being over draft age, he learned to fly in America and accumulated 200 flying hours. This experience enabled him to get into the Fleet Air Arm, with which he flew some 550 hours.

Before the war had come to an end the British Ministry of Information persuaded Olivier to make "Henry V." The Ministry believed that this famous tale of English valor on the field of battle could play an important part in their efforts to keep morale at high pitch.

Olivier's particular eagerness to produce, direct and enact the title role of this medieval tale of Anglo-French conflict—aside from the fact that the part is one which has tremendous appeal to any actor who has the voice and stature to undertake it—may stem from the fact that there is a great deal of French as well as English blood in his lineage. He can trace a branch of his family back to the French Huguenots.

Olivier was born in Dorking, Surrey, England. He attended a choir school in order to follow in the paternal footsteps by joining the ministry. But, after a long campaign, he persuaded his parents that the clergy was not the place for him and they enrolled him in the Central School of Dramatic Arts. Upon his mother's death he switched to a boarding school and found the sledding so tough that he ran away to join a traveling troupe of actors.

Olivier is an ardent devotee of gardening, is partial to painters of the Veronese school and would travel miles to hear Arturo Toscanini conduct. He loves to entertain and generally is to be found wearing only comfortable, "tweedy" clothes.

In recent months Olivier, in conjunction with Ralph Richardson, has taken over London's famed Old Vic Theatre and converted it to a repertory playhouse. In the past year he has produced "Richard III," Chekov's "The Cherry Orchard," Sheridan's "The Critic," "Oedipus Rex" and "Henry IV," Part 2.

For something to do in his spare time he also staged a highly successful engagement of "The Skin of Our Teeth," in which his wife, Vivien Leigh, headed the cast.

Olivier plans to alternate his work at the Old Vic with an occasional motion picture, making only those subjects which he believes will be a worthy contribution to an intelligent public and to theatre tradition.

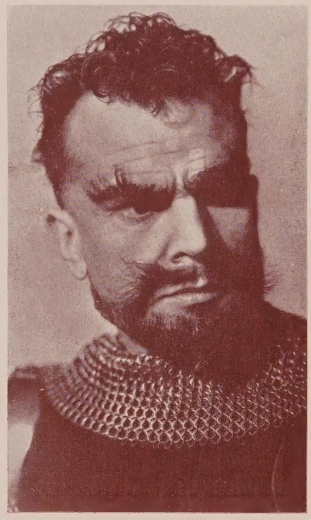
Among the

PRINCIPAL PLAYERS

There are more than nine hundred players in "Henry V." Of these, thirty-seven have "speaking parts" of importance to the continuity of the film and the development of the plot. Each of these thirty-seven was handpicked by Laurence Olivier for his ability to make Shakespeare's original dialogue flow easily and sound convincing to modern audiences. Many of the players have often appeared in Shakespearean roles on the legitimate stage. Limited space on these pages permits individual mention of only a few of the many able actors in the film.

London born and of French extraction, slight, petite, brunette Renee Asherson gained her stage experience in the Birmingham Repertory Theatre. In one of the plays in which she appeared she had to assume a broken accent. The charm with which she spoke the mangled words won her the part of Princess Katherine.

The role of the Archbishop of Canterbury is a "natural" for Felix Aylmer. His venerable appearance, perfect diction and understanding for a character semi-serious, semi-comic, enables him to make the brief part of the wily Prince of the Church a highlight of the film.



Esmond Knight picked up the Welsh accent he uses in the part of the irascible Welsh captain, Fluellen, while lying on a hospital cot listening to a Welshman in the next bed. Knight lost his eyesight during the sinking of the Bismarck but gallantly returned to motion pictures while still partially blind.

A high-ranking officer, Leo Genn was given leave from the English Army to play the role of the Constable of France in "Henry V." This was typical policy of the Morale Division of Britain's Ministry of Information. Mr. Genn has often appeared with Laurence Olivier on the English stage.

Since the age of 14 Robert Newton has been "in the theatre." Although he has played dozens of stage and film roles his part in "Henry V" as the blustering braggart, Ancient Pistol, marks one of the few times that he has had the opportunity to display his talents as a comic.

Long known to the English stage for his invariably reliable and believable performances, Leslie Banks has the coveted part of Chorus in "Henry V." Banks follows in the footsteps of one of the most famous actors of all time, David Garrick, who enacted the same role 200 years ago.

The part of King Charles VI in "Henry V" is the first screen venture for Harcourt Williams but he is hardly a neophyte in the world of make-believe. He has been on the stage for more than 35 years, having played leading roles with Ellen Terry, Alexander Bourchier, Sir Herbert Tree and others. He is an eminent Shakespearean.

Starting his career as a ballet dancer Max Adrian, who portrays the Dauphin, got into show business by mistake. He accompanied a friend to a casting office. His friend didn't get the job but Adrian did. Since that time he has appeared in many successful plays including "Kipps," "The Young Mr. Pitt" and "Jeannie."

Australian born Robert Helpman is perhaps the greatest ballet dancer and choreographer of the English-speaking world. His versatility is aptly demonstrated in "Henry V" in which his role as the Bishop of Ely, though brief, is one of the most amusing in the film.

THE FILMING OF HENRY V *(Continued)*

One of our severest tasks was to collect the hundreds of suits of armour required for the battle sequences. To dress an army seven hundred strong was not easy for there was little theatrical armour left in the country and no possibility of making any. We scoured the British Isles, collecting a piece here, a piece there.

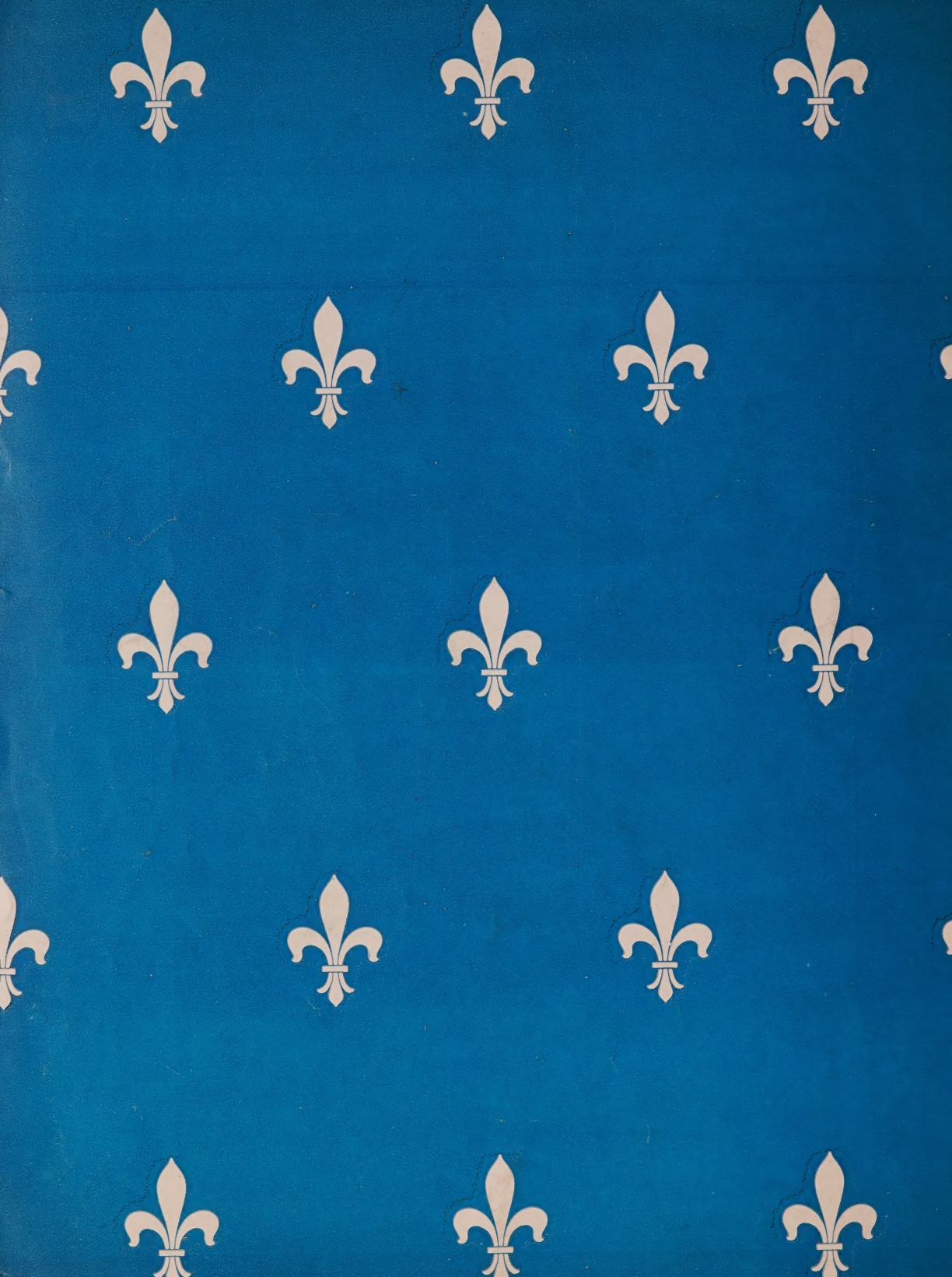
Chain mail was another awkward problem, for Germany is the only country which makes and repairs it. Once again Ireland came to our help.

Our object was to keep the costumes as near as possible to the fourteenth century originals, and this involved a careful choice of fabrics, for at the time of Henry V the range was very narrow, and consisted mainly of wool cloth and heavy silk. We had also to arrange for our colours to correspond as closely as they might to the vegetable dyes of the Middle Ages, making allowances for the way in which colour photography alters the tints.

These were only a few of the difficulties we had to overcome for there were no precedents to guide us. It was not a matter of applying known rules to a given problem, but of discovering of rules as we went along.

But rules alone could never have made "Henry V" live unless we had been lucky enough to assemble such a magnificent cast, which includes many of the greatest exponents of Shakespeare.

The pioneer work of planning seemed to call for a different method of collaboration from that which is usually found in film production. Unless we worked together there was a risk that the difficulties would be too much for us.

And so from the start we worked as a team, each doing his best to enter into the spirit of the thing, to understand how his own part of the work fitted in. When difficulties arose they were discussed by all of us. To all who worked on the film, therefore, I want publicly to express my thanks for a job conscientiously done.

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